

AUSTRALIAN ProPhoto

The Magazine For Imaging Professionals

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KERRY PAYNE

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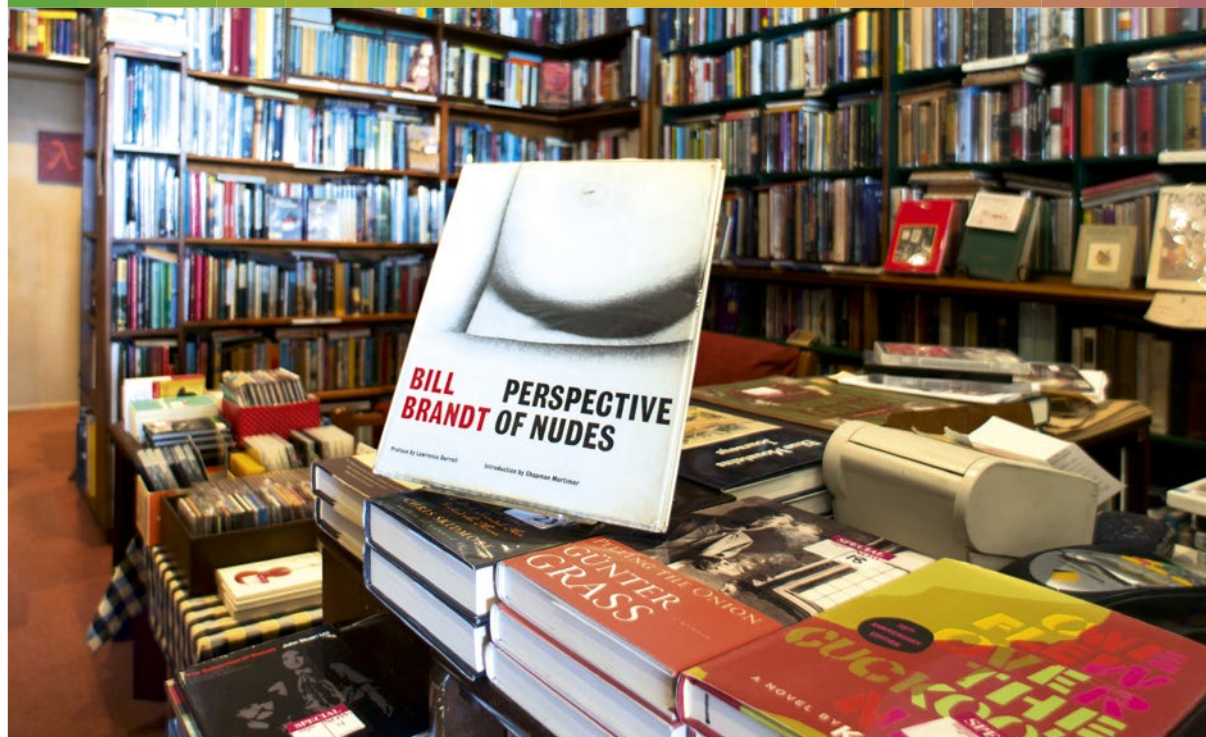
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Making news in this issue are Phase One's brand new digital medium format camera system, Panasonic's most affordable camera for 4K video, the latest addition to Epson's new SureColor range of photo printers, Sony's 42 MP A7R II, and more. As usual, we also publish a calendar of the important imaging events happening locally and overseas over the coming months. For the latest news from the imaging industry visit www.avhub.com.au

18 SUBSCRIBE FOR A CHANCE TO WIN!

New and extending subscribers have a chance to win one of three Zenfolio Advanced Accounts to take your photography business to the next level — not to mention a year of our magazine delivered straight to your mailbox and ready to read... and in a lovely traditional ink-on-paper form too!

20 Profile – Kerry Payne

A successful corporate entrepreneur, Kerry Payne turned to photography to help her gain a perspective on a personal tragedy and, in so doing, her intimate and inspiring images have helped many others deal with their experiences. Interview by Alison Stieven-Taylor.

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The latest addition to Olympus's line-up of high-end M.Zuiko Digital PRO lenses is the world's fastest fish-eye with a 180 degrees angle-of-view so it's a whole lot more versatile than you might expect.

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All the traditional values of Leica's classic rangefinder cameras transferred to a fixed-lens model which marries a 26 MP full-35mm size sensor with a dedicated 28mm f1.7 prime wide-angle and a brilliant new EVF. If you had to pick just one camera, the Q would have to be near the top of the list.

46 Feature – Buy The Book

Vintage and limited edition photography books are becoming highly collectible so Bruce Usher set out to find what's really hot and what's just a little more affordable.



This issue's main cover photograph is by Kerry Payne who has been motivated by her personal tragedies to document the challenging topics of birth and death. Her photographs have subsequently helped others deal with their own experiences. Our profile begins on page 20.





A Happier Medium

Phase One's new XF digital medium format

camera system is significant for a number of reasons. Firstly, it's all new... something many of us didn't expect to see again. Phase One's previous DMF platform was derived from a Mamiya which traces its origins back to 1999 and the 645AF. Hasselblad's current H5D system goes back to the 6x4.5cm format H1 which was launched in 2002. Of a more recent vintage is the Franke & Heidecke-designed Hy6, originally badged as a Sinar and then returned to the Rolleiflex fold, but you could hardly call this camera a commercial success.

So a brand new digital medium format camera in 2015 is cause for both wonderment and celebration. Better still, Phase One has gone back to basics so the XF has interchangeable viewfinders – always a design element of the box-form SLR design – which increases flexibility, especially in the studio environment. As before, there's the option of using leaf-shutter lenses (with flash sync now up to 1/1600 second) or the camera body's focal plane shutter (with a top speed of 1/4000 second). Yet the XF also makes the most of all the latest camera tech so, interestingly, it has an info display with touch controls to complement the touchscreens on the next-gen IQ3 capture backs. Body and back can power share, and there's a completely new autofocus system – designed in-house by Phase One rather than 'off-the-shelf' – based on a dedicated, one-megapixel CMOS sensor.

All this indicates a very significant investment in the future which, not so very long ago, might have been considered a tad risky. But digital medium format appears to have weathered the storms that have

beset it pretty much since smaller image sensors started delivering acceptable image quality. Nikon's 37 megapixels D800E – squeezing out yet more imaging performance via its novel LPF cancellation system – looked like a body blow. Canon's 53 MP EOS 5Ds/R duo likewise along with Sony's A7R II, and then there's the new pixel-shift technology promising ultra-high resolutions (albeit with some operational compromises). Funnily enough though, rather than looking weakened by these developments, digital medium format appears to have gathered strength. Perhaps it's because the more the smaller sensor formats strive to deliver a performance to rival the DMF systems – often a stated aim in the promotional materials – the more it's evident that there's no substitute for the real thing. I'm testing the EOS 5Ds right now and, believe me, it does what it says on the tin, convincingly blowing all its full-35mm rivals into the weeds (the full review will be in the next issue), but it's a different matter when you line it up against any of the DMF systems currently running the 50 MP '645' sensor... and, of course, Phase One can load up the XF with 80 MP.

Much is made of the differences in form factors which determine the suitability for various applications, but here again, the attempts at a 'one-size-fits-all' solution have merely confirmed that this can never actually work. And t'was ever thus. Medium format cameras were always largely designed for use on some sort of stand or another (i.e. a tripod when in the field) and while integrated grips have enhanced their 'free' handling characteristics, there are other considerations which demand a solid and stable

base. Tellingly, our road-test 5Ds arrived with the recommendation that it be used on a tripod and what's more, we've subsequently found that not only is this critical to optimising its resolution, but so is using its mirror lock-up delay facility (which can be timed between 1/8 and 2.0 seconds before the shutter is released automatically) to allow any camera-induced vibrations to die away. So, to a fair extent, the inherent manoeuvrability of the '35 SLR' body shape is, in fact, of no real benefit here. Make no mistake, Canon has done a brilliant job with its ultra-high res sensors, but they also serve to confirm that pixel counts actually don't mean a whole lot on their own. A 50 MP full-35mm sensor is a very different beast – performance wise – to a 50 MP '645' sensor. With pixels size really does matter and, perhaps because this is now more evident than ever, the justification for digital medium format capture systems is finally being realised.

Mind you, this transformation is happening right now which makes Phase One's decision to build the XF – however long ago it was made – even more courageous. But there's little doubt it will be rewarded... this is the right camera at the right time and... perhaps for the very first time... the digital medium format camera business is ripe for growth.

Paul Burrows

Paul Burrows, Editor



BEHIND EVERY POWERFUL IMAGE IS A POWERFUL STORY

The Canon Light Awards is a programme of challenges created and judged by photographers. Be inspired, challenge yourself, improve your skills and become better storytellers through photography. Winners receive feedback from our Masters, plus there are over \$150,000 in prizes to be won. See the latest brief and submit your entry at www.canon.com.au/lightawards

Photo: Darren Jew, Canon Master

Canon

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Phase One Launches All New Camera Platform

Digital medium format appears to have turned a corner and this is partially reflected in the introduction by Phase One of an all-new camera system... a not inconsiderable investment in the future given it even includes a new autofocus system.

Designed 'in-house' by Phase One, the XF body is new from the ground up and a complete departure from the previous Mamiya-based models (with the exception of the lens mount, of course) and, perhaps most significantly, it has interchangeable viewfinders. This allows the 90-degree prism finder to be replaced by a waist-level finder and gives the Phase One XF a level of modularity comparable to that of the Hasselblad HD cameras. Using the AF system's sensor, exposure metering (as well as autofocus) is still available with the waistlevel finder. The prism finder – which employs a solid glass prism – provides 100 percent frame coverage. The XF's styling is more angular than that of the Mamiya-sourced bodies and visually integrates with the new generation of IQ3 capture backs (more about these shortly). The emphasis is on rugged functionality rather than looking pretty, and aerospace-grade aluminium is used extensively in the body construction.

A key element of the XF model is the new autofocus system which employs a dedicated one-megapixel CMOS-type sensor with a honeycomb pattern of measuring zones to give "floating point" operation and a choice of measuring zone sizes. Called the 'Honeybee Autofocus Pattern' (HAP-1), Phase One says it delivers increased speed and improved low-light performance, and a new 'Hyperfocal Point Focusing' mode automatically optimises the available depth-of-field. Phase One says the system is designed to be fully upgradable and updatable in the future. AF micro-adjustment is available for specific lens models and the XF body incorporates a white spectrum (rather than IR) illuminator for low-light assist.

Camera operations are via a 4.1 cm touch screen set into the top panel which uses a transfective capacitive touch display, but are also integrated with the 'Retina' touch screens in the new IQ3 Series capture backs. Readily-accessible dials are available for controlling apertures, shutter speeds and ISOs. However, all

the 'hard' controls are customisable. The XF body incorporates a six-axis image stabilisation – albeit yet to be fully implemented – system and an 'Air' RF wireless trigger for Profoto flash equipment. Initially, the IS system provides a 'seismograph' function for the 'Vibration Delay' mode which, after mirror lock-up, monitors vibrations and automatically triggers the shutter only once the camera is considered to be completely still. The XF body and IQ3 Series backs share power sources so, if necessary, one can be powered from the other. There are three new IQ3 backs with 80, 60 and 50 megapixels sensors, and 8.1 cm touch screens and built-in WiFi with faster data transmission speeds. The 50 MP model uses a CMOS sensor giving 14 stops of dynamic range and a maximum shooting speed of 1.8 fps. The 80 and 60 MP retain CCD-type sensors which a dynamic range of 13 stops and a maximum shooting speed of 0.8 and 0.9 fps respectively. Features include live view, a 1.0 GB buffer memory wireless remote control through the Capture Pilot iOS app. The XF is also compatible with the IQ2 and IQ1 capture backs (but a firmware upgrade is required and there are some integration limitations with the IQ1 models).

Also new are two Schneider-Kreuznach leaf shutter lenses, a 35mm f3.5 wide-angle (equivalent to 27mm) and a 120mm f4.0 macro which Phase One says will handle sensor resolutions beyond 100 megapixels. The XF retains a focal plane shutter so it's compatible with earlier Phase One and Mamiya 645 AFD lenses (giving a 'legacy' system of around 60 models).

The Phase One XF is supplied with the prism viewfinder as standard and sells as a complete camera with the Schneider Kreuznach 80mm f2.8 LS autofocus lens for \$52,470 with the 50 MP IQ3 back, \$55,748 in the 60 MP version and \$63,954 for the 80 MP version (all prices including GST). Phase One products are distributed in Australia by L&P Digital Photographic and for more information please visit www.lapfoto.com.au

New Schneider-Kreuznach leaf shutter lenses – a 35mm f3.5 wide-angle and a 120mm f4.0 – are good for resolutions of 100 MP and beyond claims Phase One.



Mobile Shopping Now Available At Zenfolio

Photo hosting and e-commerce

Website service, Zenfolio is now offering a mobile shopping service. Photographers' clients can browse, share and buy products on their Websites directly via mobile phones, potentially increasing sales. Supported products include prints, canvas wraps, acrylic prints, 'Vivid Metals', posters, digital downloads, packages and more (template products not yet supported, but different paper types and framing are supported).

With the release of mobile shopping, Zenfolio has also made improvements to the functionality on mobile, so that clients can more easily pick their favourites and buy select galleries, sets and photos on the spot. Clients can conveniently press the 'buy' button for their favourite photo or set of photos, choose the products from the price list and then customise their purchase by changing the cropping and colour treatment.

Purchasing products on mobile is just as easy on a desktop. Check out can be via Visa or MasterCard credit cards or PayPal, clients then receive email confirmation, and have their photos delivered in a snap.

Zenfolio has also recently unveiled its latest app, called Photo Moments, which is designed specifically for photographers' clients. This free app actually enables the easy downloading, saving and sharing of clients' photos directly to their phones. Now there's also a buy link for clients to purchase photos directly using their mobile phones.

Zenfolio's mobile shopping service is available for all mobile websites, across all smartphones and tablets. Photo Moments is available on Android and iOS devices and is free to download from Google Play and App Store. For more information about Photo Moments, visit photomomentsapp.com.

For more information about Zenfolio visit www.zenfolio.com.

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Exhibitions – Events – Workshops – Seminars

Current to 23 August: Exhibition. *Crowd Source*. Over 50 rare snapshots of Sydneysiders and Sydney's bustling streets secretly taken with the world's first hand-held camera – branded the 'Detective Camera' – by amateur local photographer Arthur Syer. At the State Library of NSW, Macquarie Street, Sydney, NSW 2000. Exhibition hours are 9.00am to 8.00pm Monday to Thursday, 9.00am to 5.00pm on Friday, and 10.00am to 5.00pm on weekends. Entry is free of charge. For more information call (02) 9273 1414 or visit www.sl.nsw.gov.au for more information.

Current to 23 August: Exhibition. *The View From Here: The Photographic World Of Alfred Elliott 1890-1940*. Historic images of Brisbane reproduced from a hoard of negatives discovered under a house in the suburb of Red Hill. At the Museum Of Brisbane, Level 3, Brisbane City Hall, 64 Adelaide Street, Brisbane, Queensland 4000. Exhibition hours are 10.00am to 5.00pm daily. Admission is free. For more information telephone (07) 3339 0800 or visit www.museumofbrisbane.com.au

Current to 4 October: Exhibition. *Remain In Light: Photography From The MCA Collections*. Over 70 artworks by Australian and international artists collected by the University of Sydney and the Museum of Contemporary Art during a period spanning more than 50 years. Touring exhibition on at the Maitland Regional Art Gallery until 1 February. Bendigo Art Gallery from 21 February to 19 April. Artspace Mackay from 22 May to 4 July. Hawkesbury Regional Gallery from 7 August to 4 October.

Current to 5 October: Exhibition. *2014 Wildlife Photographer Of The Year*. A total of 100 award-winning images from the world's largest wildlife and natural history photo competition. At the Australian Museum, 6 College Street, Sydney, NSW 2010. Museum hours are 9.30am to 5.00pm daily. Entry fee is \$20 for adults, \$11 concessions and children. For more information visit www.australianmuseum.net.au

4 July – 11 October: Exhibition. *The Photograph And Australia*. Comprising 350 photographs from over 35 lenders, this major exhibition reflects an evolving image of Australia from the 1840s onwards. At the Queensland Art Gallery, Stanley Place, Cultural Precinct, South Bank, Brisbane, Queensland 4101. Telephone (07) 3840 7303 for more information or visit www.qagoma.qld.gov.au Gallery hours are 10.00am to 5.00pm daily.

14 August – 25 October: Exhibition. *Julia Margaret Cameron: From The Victoria & Albert Museum*. Marking the 200th anniversary of the birth of the famous British portrait photographer with prints on loan from London's V&A. At the Art Gallery of NSW, Art Gallery Road, The Domain, NSW 2000. Telephone (02) 9225 1744 for more information or visit www.artgallery.nsw.gov.au Gallery hours are 10.00am to 5.00pm daily (open to 9.00pm on Wednesdays).

16 – 18 October: The Digital Show 2015. All the latest imaging products and processes on show. Organised by the Image & Digital Entertainment Association (IDEA) Australia. At the Melbourne Convention & Exhibition Centre, Southbank, Melbourne, Victoria 3006. For more information visit www.thedigitalshow.com.au

20 November – 13 March 2016: Exhibition. *Bailey's Stardust*. A retrospective exhibition of photographs from London's National Portrait Gallery covering the long career of legendary fashion photographer David Bailey. At the National Portrait Gallery (NPG), King Edward Terrace, Parkes, ACT 2600. Gallery hours are 10.00am to 5.00pm daily. For more information telephone (02) 6102 7000 or visit www.portrait.gov.au

20 – 25 September 2016: 2016 Photokina World Of Imaging. The world's largest exhibition of new imaging products and processes. At the Köln Messe, Cologne, Germany. Visit www.photokina-cologne.com for more information.



Epson Unveils Its Next-Gen A2+ SureColor Printer

Following the introduction of the first SureColor series photo printer – the A3+ format SC-P600 – earlier in the year, Epson has launched its A2+ sibling.

Similarly styled, the SureColor SC-P800 A2+ replaces the popular Stylus Pro 3880 in Epson's line-up of pro-level pigmented-ink printers and uses the same MicroPiezo print head and advanced LUT technology for high resolution imaging at up to 2880x1140 dpi. The P800 uses Epson's latest Ultrachrome HD inkset – introduced with the SC-P600 – with nine colours, but in larger, 80 millilitre cartridges. The new inks provide a large colour gamut with, Epson claims, the highest Dmax in the market, enabling improved results with both colour and black and white printing. The new inks also provide improved lightfastness.

Like the SC-P600, the P800 has a 6.8 cm colour LCD control panel with touch controls. It has a large multi-sheet rear tray as well as a new front paper path for fine-art media. An optional roll paper unit can be fitted, providing support for rolls in widths from 13-inches to 17-inches. This makes it possible to produce long panoramic prints and use a wide range of speciality media stocks.

Additionally, the SC-P800 supports WiFi connectivity, Cloud Print services and ships with an extensive software suite, including upgraded ColorBase2 which enables simple and fast colour calibration using a range of common spectrometers. Also included is the new Epson Print Layout software which works in conjunction with photo editing software such as Adobe Photoshop, Lightroom and Nikon ViewNX-i to enable flexible outputs suiting a wide variety of print and display requirements.

Graphics and images can be formatted for printing either as a single image or as a compound image using a range of pre-designed templates or custom settings. Colour can be adjusted to suit different presentation styles and there is an 'Advanced B&W' mode. The SC-P800 also provides soft proofing, supports custom media registration and incorporates a Gallery Wrap mode with a range of edge settings to suit frame-mounting images.

■ **The SureColor SC-P800 is available now in Australia priced at \$1295. For more information visit www.epson.com.au**

BRIEF EXPOSURES

Canon has produced its 110-millionth EF mount lens, setting a new world record for the most interchangeable camera lenses produced. This milestone was reached with the production of an EF 11-24mm f4.0L USM wide-angle zoom. The EF mount (with the EOS camera system) was launched in 1987, and the lens line-up has grown to a total of 97 models, including the EF Cinema Lenses for digital cinematography. For more information about Canon EF lenses visit www.canon.com.au



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Sony Ups The Ante With New Mirrorless Flagship

Sony's A7 Series mirrorless cameras have been suggestive of where the future might lie in the high-end market, but it's probably confirmed with the arrival of the new A7R II (a.k.a. the ILCE-7RM2).

The new A7 flagship retains the compact dimensions and lightweight of the preceding models, but steps up to a 43.6 megapixels 'back-illuminated' CMOS sensor with a sensitivity range equivalent to ISO 100 to 102,400. The A7R II has a five-axis sensor-shift image stabiliser and can record 4K video in multiple formats including 'Super 35' (without pixel binning) and full-35mm (i.e. using the full width of the sensor). The new sensor doesn't have an optical low-pass filter and is claimed to have a data read-out speed that's 3.5 times faster than that of the previous model. It incorporates 399 phase-detection autofocus points – along with 25 using contrast-detection – covering 45 percent of the frame and giving a 40 percent increase in the focusing speed compared to the A7R (which only used contrast-detection). A new motion-detection algorithm enables continuous autofocus with AF adjustment between frames at up to 5.0 fps. Importantly, phase-detection AF operations are retained when Sony A mount lenses are used on the A7R II via the LA-EA3 or LA-EA1 mount adaptors (as is image stabilisation).

The A7R II has a new shutter assembly using a sensor-based 'first curtain' which reduces vibration – important

given the higher resolution – and is tested to 500,000 cycles. The speed range is 60-1/8000 second with flash sync up to 1/250 second. The image stabiliser is claimed to give up to 4.5 stops of correction. An upgraded EVF employs a 1.3 cm OLED display with a resolution of 2.36 million dots. It has a magnification of 0.78x and provides 100 percent scene coverage. The LCD monitor screen is adjustable for tilt and has an increased resolution of 1.23 million dots.

At 4K resolution, video is recorded using the XAVC S codec at 3840x2160 pixels and 25 fps giving a bit rate of 100 Mbps. There's the option of using XAVC S, AVCHD or MP4 compression when recording Full HD video. The 4K video can be recorded internally to a memory card or externally via an uncompressed 8-bit, 4:2:2 colour feed at the HDMI terminal. The A7R II has Sony's pro-level S-Log2 Gamma setting for video (which gives a 1300 percent wider dynamic range) and user-definable 'Picture Profiles' with adjustable parameters for black level, gamma, knee, colour depth, colour phase, detail and more. The built-in mikes are stereo and there's both a stereo audio input and an output for headphones.

Other notable features include 1200-zone evaluative metering, 13 'Creative Style' picture presets, multi-frame HDR and NR capture modes, a magnesium alloy bodyshell, built-in WiFi with NFC connectivity, and a dual-format memory card slot for SD/SDHC/SDXC or Memory-Stick Duo/Pro Duo/Pro-HG Duo.

■ The Sony A7R II will be available locally from August with body-only pricing expected to be in the region of \$4500. For more information visit www.sony.com.au

Panasonic Gets In On The Action

Small video cameras are big business at the moment and Panasonic is the latest to join the action-cam market that's been popularised by GoPro.

The Panasonic HX-A1 is a 'lipstick' style camera with a fully weatherised body so it doesn't require an extra housing. It can also operate in temperatures down to -10 degrees Celsius. The HX-A1 weighs just 45 grams and Panasonic has created a wide selection of mounting options for helmets (or heads), bicycle handlebars, straps, flat surfaces and tripods. There's also an adaptor for using GoPro accessories.

Available in either black or orange, the HX-A1 shoots Full HD video footage at 30 fps (using MPEG 4 AVC/H.264 compression) with the option of shooting at 720p and 60 fps. The built-in battery is good for 75 minutes, but an optional, screw-on battery extends the recording time to two hours and 45 minutes. The 2.6mm focal length lens gives an angle-of-view of 150 degrees (there's also a Standard mode with a 120-degree angle-of-view) and the minimum focusing distance is 30 centimetres. There's a TTL white balance control and adjustable shutter speeds from 1/30 to 1/12,000 second. Movie clips are stored on a microSD memory card (now available with capacities of up to 128 GB).

A novel feature is the HX-A1's 'Night Vision' mode. The standard lens cover is replaced by an infrared type so subjects illuminated by an IR light source can subsequently be recorded even though they're in total darkness. Other features include a built-in WiFi module (allowing for remote control via a smartphone or tablet, as well as scene monitoring), a mono microphone (with a wind-cut filter), a USB terminal and interval recording.

The Panasonic HX-A1 is priced at \$299 which includes a Multi Mount, a Tripod Mount and the adapter for GoPro accessories.

■ For more information visit www.panasonic.com.au



Introducing the XF Camera System

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XF Camera

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PHASEONE

What the worlds best photography is made of

Nikon Announces Lighter Supertelephotos

Leveraging the latest in lens technologies, Nikon has introduced a pair of new prime supertelephoto lenses which are significantly lighter than the preceding models. The AF-S Nikkor 500mm f4.0E FL ED VR weighs in at 3.09 kilograms while the new AF-S Nikkor 600mm f4.0E FL ED VR tips the scale at 3.81 kilograms (a massive reduction of 1.45 kilos). These are 'FX' format lenses for Nikon's D-SLRs with full-35mm size sensors, but can also be used on the 'DX' models with 'APS-C' sizes sensors (with a 1.5x increase in the effective focal length).

The 500mm has a 16-element optical construction of which three are made from 'Super ED' (super extra-low dispersion) glass and two are fluorite types to optimise the correction for chromatic aberrations (while also contributing to the weight reduction). The 600mm's optical construction also includes two fluorite elements and four made from 'Super ED' glass. Both models have Nikon's 'Nano Crystal' multi-coating to minimise flare and ghosting, plus a fluorine coating applied to the meniscus protective glass at the front of the lens to protect against dirt, moisture and grease.

The 'Vibration Reduction' (VR) optical image stabilisation in each lens is claimed to give up to four stops of correction for camera shake, and has the choice of 'Normal' and 'Sport' modes... the latter designed to work with rapid panning and autofocus tracking. The new 500mm has a minimum focusing distance of 3.6 meters while the 600mm's is 4.4 metres. Both models have a nine-blade electromagnetically-controlled diaphragm for more consistent frame-to-frame exposures during high-



New 'DX' format AF-S Nikkor 16-80mm f2.8-4.0 zoom lens is equivalent to 24-120mm and weighs in at just 480 grams.

speed continuous shooting. Both lenses have magnesium alloy barrel tubes with a built-in tripod mount collar.

Also new from Nikon is a 'DX' format 16-80mm f2.8-4.0 zoom lens (equivalent to 24-120mm) which weighs in at just 480 grams. This lens has a 17-element optical construction which includes four 'ED' glass types (extra-low dispersion) and three aspherical. It also features Nikon's 'Nano Crystal' anti-reflection coatings and VR optical image stabilisation which is claimed to give up to four stops of shake correction. The VR system has automatic detection of when the camera is on a tripod, switching to single-axis correction. The minimum focusing distance is 35 centimetres and autofocus is performed via Nikon's 'Silent Wave Motor' ultrasonic drive system.

All three new AF-S Nikkor lenses are available locally now, but as usually there is no indication of local pricing. As a guide, the US prices are (SRP) US\$1070 for the DX 16-80mm zoom, US\$10,300 for the 500mm f4.0 and US\$12,300 for the 600mm f4.0.

■ For more information visit www.mynikonlife.com.au



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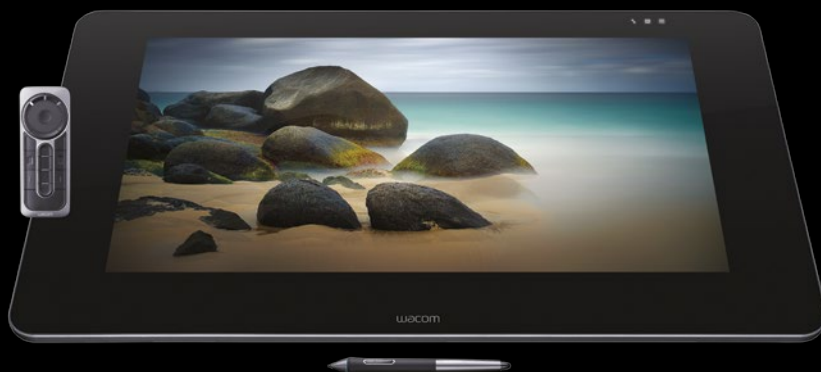


Photograph by Peter Eastway, G.M. Photog.

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New Lumix G Shoots 4K... And Sells For Under \$1000

With both Panasonic and its Micro Four Thirds rival, Olympus, claiming top dog status in mirrorless cameras, what is clear is that the MFT format is definitely sticking it to everybody else in this category right now. It probably has something to do with the excellent lens choices, but there's also no doubt that both manufacturers are offering cameras which deliver increasingly more capabilities and performance in ever-smaller packages.

The latest from Panasonic is the Lumix G7 which, like Fujifilm's new X-T10, also boasts a more classical styling, replacing the G6's curves with sharper lines and pronounced corners. Interestingly too, Panasonic is moving more towards a dial-based control layout and the G7 has a novel 'shift' arrangement which gives its external controls dual functionality. There's also now a total of 11 customisable 'Fn' buttons – both real and virtual – with the promise that the G7 can be flown without needing to go near its menu system. Manual operations are greatly improved and, consequently, the G7 is the most D-SLR like Lumix model to date.

Panasonic is now thoroughly committed to 4K video so the G7 gets a full suite of high-end features – very similar, in fact, to what's available on the flagship GH4 – and records 3840x2160 pixels resolution in the MP4 format



at 25 fps (progressive scan), giving a data stream rate of 100 Mbps. Recording at 4K and 24 fps is also available while in the Full HD resolution, there's the option of using the AVCHD or MP4 formats. High-end video features include the 'Cinelike' D and V profiles, a zebra pattern generator, focus-peaking display and time-lapse recording, but it lacks the GH4's colour bars, audio tones or stereo audio output. The built-in microphones are stereo supplemented by a 3.5 mm stereo audio input.

The '4K Photo' mode introduced last year on the GH4 and LX100 models has been further refined to provide more ways of benefitting from the extracting of 8.3 megapixels JPEG still frames from 4K video footage. For starters, the '4K Photo' modes get their own position on the G7's drive mode dial from where there's access to three options. '4K Pre-Burst'

captures 60 images in two seconds (i.e. at 30 fps); 30 prior to shutter release and 30 after, the idea being that you'll never miss that 'decisive moment'. In '4K Burst' mode, the camera shoots at 30 fps for as long as the shutter button is held down for up to 29 minutes and 59 seconds. The third option – called '4K Burst S/S' – does the same except that it works like a 'T' setting so one press of the shutter button starts the recording and a second press stops it (S/S is short for Start/Stop). These '4K Photo' modes can be used with any exposure control mode and, with the latter two, there's a choice of aspect ratios, namely 4:3, 3:2, 16:9 and 1:1.

The G7 has a new 2.36 megadots OLED-type EVF and 1.04 megadots LCD monitor screen which has touch controls and is fully adjustable for tilt and swing. Also inherited from the GH4 is the 'DFD' (Depth From Defocus) contrast-detection autofocus system – which enables a response time of just 0.07 seconds – but a new control algorithm now uses the target's size and motion vector as well as its colour. Also new is a 'Starlight AF' mode which employs much smaller measuring points – so it can work with pinpoints like stars – and increased low-light sensitivity.

The G7 continues to use the same 16.84 megapixels 'Live MOS' sensor, but it's mated to the latest generation, quad-core 'Venus Engine 9' processor which enables, among other things, continuous shooting at 8.0 fps with the AF/AE locked to the first frame (6.5 fps with continuous AF). The sensitivity range is equivalent to ISO 200 to 25,600 with a one-stop 'pull' to ISO 100. The provision of a sensor shutter allows for a top speed of 1/16,000 second, but the G7 also retains a conventional focal plane shutter.

Perhaps the biggest deal about the new Lumix G7 is its price. The body alone sells for \$899 while adding the G Vario 14-42mm f3.5-5.6 ASPH Mega O.I.S. 'kit' zoom comes in at a dollar under \$1000. A second kit option provides the G X Vario 14-140mm f3.5-5.6 ASPH Power O.I.S. superzoom (equivalent to 28-280mm) and is priced at just \$1499.

■ For more information visit www.panasonic.com.au





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The Heliopan range is extensive and new distributor Mainline Photographics is stocking the filters in all popular screwthread diameter sizes from 39 mm to 82 mm. Heliopan's filters for digital photography include UV, skylight (1A), polarising and neutral density (ND) types. The ND filters are available from 0.3

with a 2x filter factor to 4.0 with a filter factor of 10,000 (or -13 stops). These ND filters are made from colour neutral Schott glass which is designed to minimise any colour casts.

For more information about Heliopan filters (or to purchase products online) please visit www.mainlinephoto.com.au or call (02) 9437 5800.

Mainline Photographics is also the Australian distributor for Voigtlander, Novoflex, Sirui, Artisan & Artist, UniQBall and Sunway Foto.

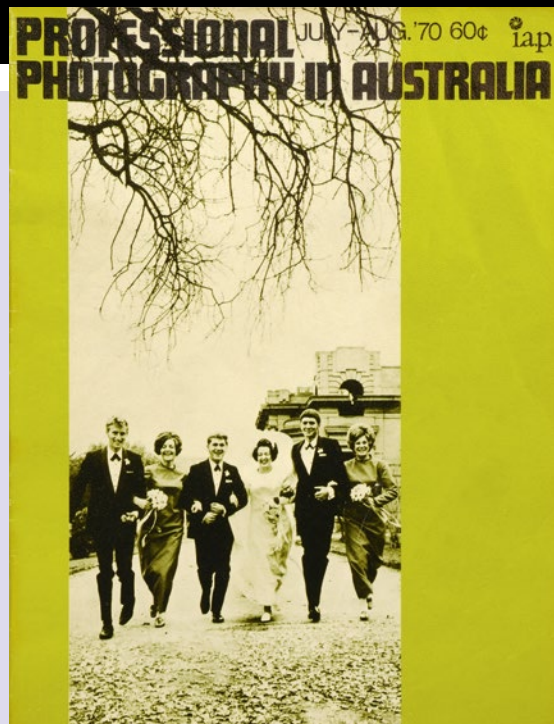


PROPHOTO ON THE WEB

Today a Web presence is an integral part of magazine and newspaper publishing so you'll find *ProPhoto* – or, at least, some of it – at www.avhub.com.au. Here you can also visit the other titles in the stable of Nextmedia AudioVisual Group magazines, including sister publication *Camera*. Have a look at these because you might find another magazine that you'd like to buy from your newsagent or subscribe to. If you're interested in hi-fi, video, home

theatre, 'smart home' technologies or car audio, check out *Sound+Image*, *Australian Hi-Fi* or *Australian InCar Entertainment* (just follow the links from the AVHub home page).

The Website carries the latest news plus selected articles from both the current and past issues of *ProPhoto*, including a selection of test reports. Of course, there's a lot more in each printed issue, but you can stay in touch with us via www.avhub.com.au



ProPhoto 45 Years Ago

There's nothing like a dip into the archives to reveal just how much things have changed in the imaging industry, especially over the last couple of decades. In the early 1970s, pros were getting to grips with the idea of shooting with colour film and automatic camera functions. Here's a selection of what was on the pages of this magazine 45 years ago when it was called *Professional Photography in Australia*. This is a snapshot of the July/August 1970 issue.

COVER PHOTOGRAPH: John Dickson and Terence Begg, Geelong, Victoria.

TEST REPORTS: /// Sixtron Electronic handheld exposure meter /// Elevam Color Studiolorite flash power pack

PEOPLE AND PLACES: /// John Dickson and Terence Begg studio profile (Victoria) /// Image 70 convention, Moe, Victoria /// IAP World Study Tour '71 proposed itinerary /// NSW Workshop Weekend (speakers include Clive Kane, Henry Talbot and Ray Peek).

THE ISSUES: /// The challenges of PR photography /// Breaking the mould with portrait lighting /// Participating in government tenders /// Fighting price cutting.

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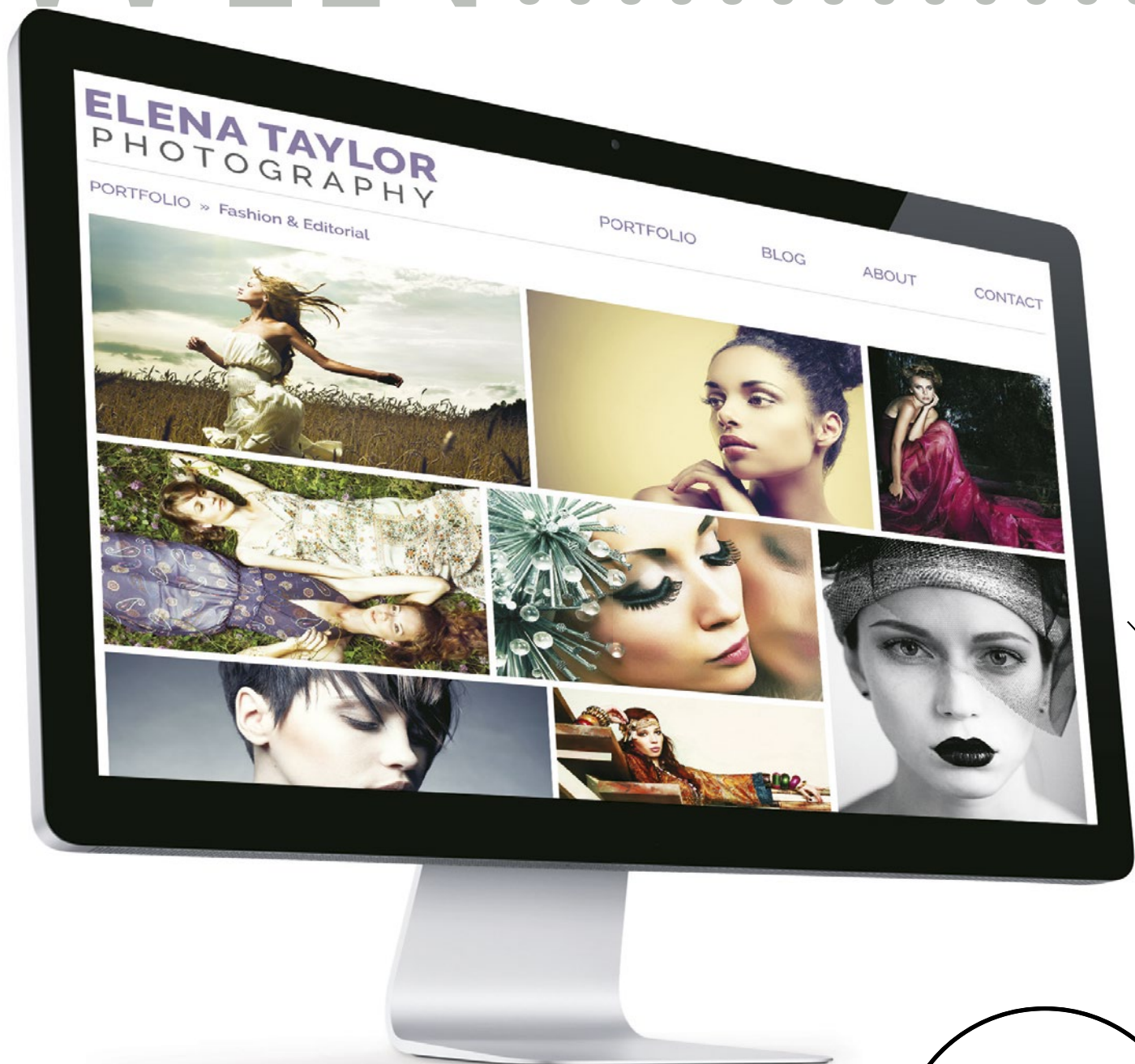
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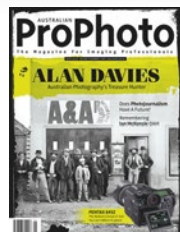
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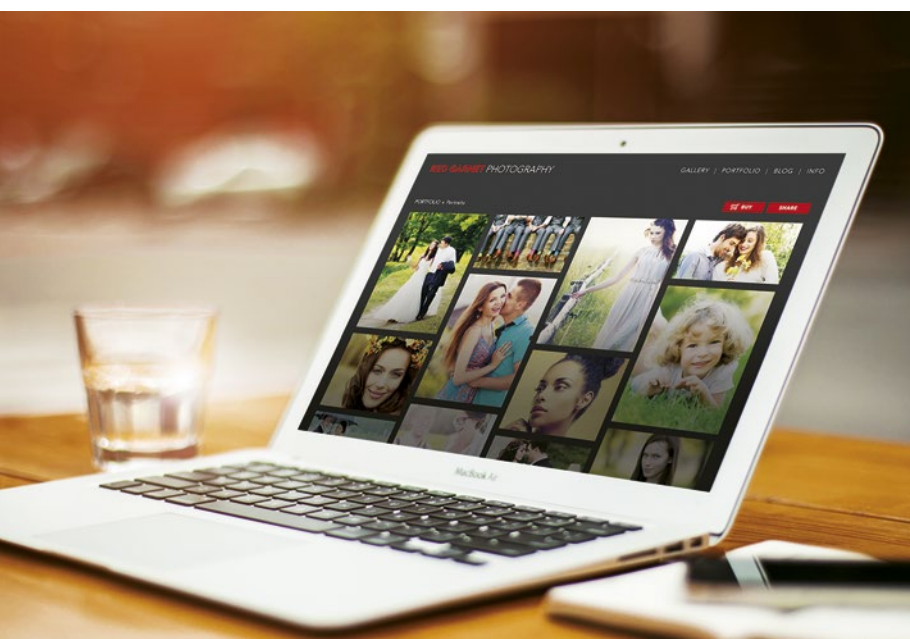


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PROFILE
KERRY PAYNE STAILEY



A Light In The Dark

Kerry Payne Stailey

Personal tragedies led Kerry Payne to photography, and through her projects, which explore the eternal themes of birth and death, she has not only found comfort for herself, but for many others who have identified with her images.

INTERVIEW BY ALISON STIEVEN-TAYLOR.

There are few subjects that are inviolable in the contemporary world, but suicide and infertility are two that are rarely addressed by photographers. Perhaps it is because there is a level of intimacy needed to create compassionate, meaningful images around life's two big questions – birth and death.

It takes a brave soul to bare one's pain and suffering in order to draw focus on issues that, despite affecting millions, are still marred by stigma. Australian photographer Kerry Payne is that brave soul and, through photography, she is not only exorcising her own demons, but also giving voice to the many who suffer in silence.

Kerry lost her father to suicide in 2001. For years she pushed her misery and grief down deep and focused on building an enviable reputation as a savvy corporate entrepreneur with clients around the world. But in 2008, at a photography workshop in Paris run by Peter Turnley, she met another Australian who had also lost her father to suicide and Kerry had an epiphany.

Packing up her life in San Francisco, she threw in her high-flying corporate gig and headed to New York to start anew, sensing photography may hold the key to understanding her own story. In New York she took another workshop this time with Magnum Photos' David Alan Harvey.

"The most fortunate thing I've ever done was to land in Harvey's workshop because he became an incredible mentor and is now a very good friend."

Liberated

Following the Harvey workshop, Kerry launched headlong into her series on suicide called *Left Behind*.

"When I first started on the suicide project, I wasn't going to include my story, but of course I had much wiser people around me who said you have to because that is the story. I felt liberated when it was published, as if some of the stigma and shame around losing somebody to suicide had been removed. To be able to just come out and talk about it openly – to be the person who says here it is, here are the facts – that was such a release," she says, adding that with this work she feels "...as much an activist as I do a photographer."

In creating the narrative for *Left Behind*, Kerry reached out to other victims of suicide working with the American Foundation For Suicide Prevention (AFSP) and using the organisation as her touchstone.

"The wrong reporting on suicide can spark contagions, so I wanted to make sure everything I was doing was not at risk of that."

The wider she threw her net, the greater the number of stories she discovered. People began writing to her, saying they felt empowered by the photographs, by the knowledge they weren't alone.

"So many told me they felt they were the only ones feeling that way. So the project became much less about me and my feelings around what I might be revealing to the world, and much more about what difference this can make to somebody who is out there with the same pain."

Fallout

After working on *Left Behind* for several years, Kerry actually found herself falling into depression.

"It's not surprising," she says matter-of-factly. "All at once I'd ended my marriage, left my business, moved to New York and started dealing with my dad's death. Add to that interviewing a bunch of people who had recently lost someone to suicide, and it was pretty inevitable there'd be some fallout."

Deciding to take a break from the suicide project and to enter into therapy for the first time, Kerry says she suddenly experienced "...this huge personal growth period, which was very, very important to me. And then I fell in love". She smiles and the anguish of our earlier discussion ebbs away. "I didn't want to go back to the sad place when I was so happy."

But it wasn't long before the bitter-sweet reality of life stepped in and Kerry's and her new husband's joy was interrupted by her inability to conceive. Once again she turned to photography as catharsis and began documenting her monthly period, what she says felt like "...a little defeat, like my body had betrayed me".

The idea started as a personal visual diary, but quickly evolved. She began to photograph children who constantly seemed to fall under her gaze.

"Whenever I pointed my camera at them, they'd give me a pure moment of melancholy and that was when I'd make the picture."

The story gathered a natural momentum, yet Kerry was hesitant to pursue the project to a public outcome.

"I was too embarrassed, to be honest," she laughs. "You can't publish pictures of women's menstruation!"

Rawness

Chance stepped into Kerry's life again.

Attending a Dwayne Michael's workshop in Palm Springs, she was astonished to hear the master open his class with a monologue about how women get such a raw deal from men.

"And then he said, 'And what about menstruation? Why don't we see photographs of menstruation?' I couldn't believe it. He told me I had to publish my story and that gave me a little Dutch courage to move ahead with it."



“The only way I can live is to be totally honest about who I am and what I am feeling, to put it out there and then move onto the next thing.”



All photographs by Kerry Payne, copyright 2015.



PROFILE KERRY PAYNE STAILEY

The narrative for *The Children (I Never Had)* weaves photographs of children with images of what Kerry calls "...the devastation, the mini death each month". It is an evocative collection of 12 images, representing a year. Muted tones and diaphanous visages aid in conveying the sentiment of hope and longing, against the rawness of reality.

"The first incarnation was much harsher, all tampons and toilet bowls," she tells adding that she showed it to Harvey and his team at Burn. "They came back with 'Too much info, over the top, too graphic'. To be honest, at first I was kind of annoyed about that and I presented a case. I was like... wait a minute, why is it okay for us to see photographs of bloodied corpses on a battlefield or heroin addicts scratching stuff into their arms? Why is it okay for us to see that blood, but it's not okay to see menstrual blood, which is essential for human life?"

But Kerry knew the Burn team was right and she reworked the narrative into the series we now see.

"It felt better," she says. "In this format it's not as jarring and I think the message can be received by more people and that's what's important because it is an issue that is extremely common, but not often talked about."

Not Alone

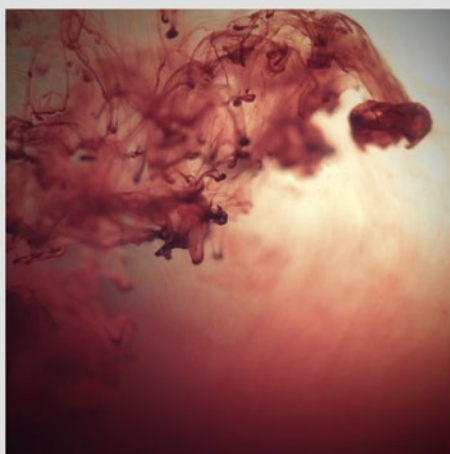
As was the case with *Left Behind*, Kerry Payne soon discovered that many others, close friends included, had experienced a miscarriage or difficulty conceiving.

"It is so common, particularly with more women leaving decisions around childbirth until later years. I hope this project will spark some conversation and enable others to confront their own situation in a way that shows they are not alone in dealing with this."

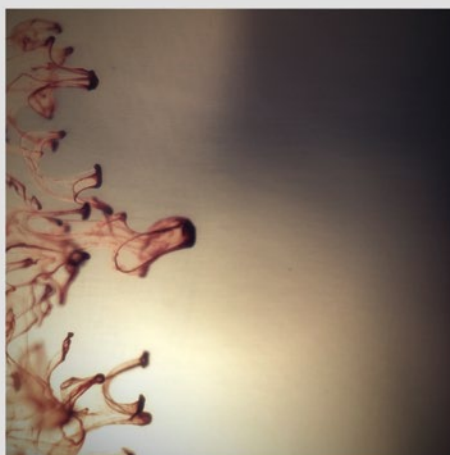
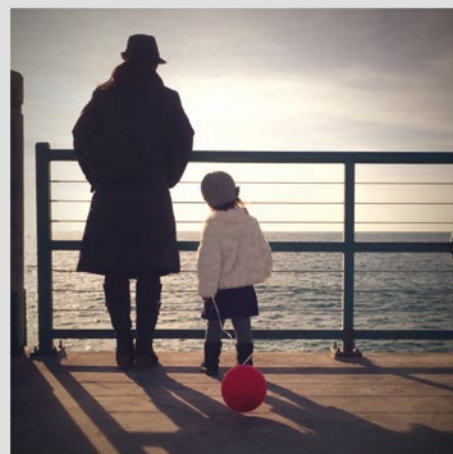
All of Kerry's work is deeply personal and some would shy away from that kind of exposure, but she's not worried that she's telling all.

"It comes back to the change that happened to me when I was shooting *Left Behind* and, at the same time, dealing with the big questions – who am I, who am I going to be and how am I going to present myself, how am I going to live in this world? The only way I can live is to be totally honest about who I am and what I am feeling, to put it out there and then move onto the next thing."

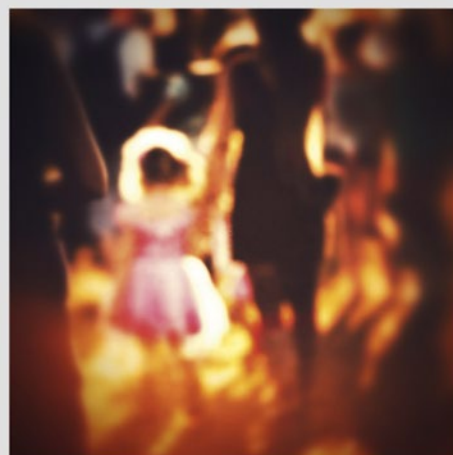
For Kerry, the 'next thing' is plural; she feels there's more to do on the infertility story and she is continuing the next part of her suicide project – entitled *We Were Here* – whose protagonist can be found in the notes and artwork that loved ones create for those who are deceased.



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"For the last five years I've been documenting the annual walk held by the American Foundation For Suicide Prevention, called Out Of The Darkness. About 3000 people gather to walk from dusk to dawn and it is just the most beautiful experience. All of these people have been touched by suicide, whether they have lost somebody or contemplated or attempted suicide. The energy is unlike anything I've ever experienced. It's beautiful and healing, positive and very sad as well."

Those who participate in the Out Of The Darkness walks decorate bags called Luminaria with art, poetry and letters.

"When they cross the finish line just before dawn, they see the 3000 Luminaria lit with candles. Every year these beautiful bags get thrown

away and it breaks my heart because each one of them is a tribute."

In 2014 Kerry was given permission to collect the Luminaria at the walk in Philadelphia.

"*We Were Here* focuses on the life of the person who died, not just the way they died. Too often suicide has a gravitational effect and every thought and every memory comes back to the suicide. You forget to honour the person for whom they were and that's the goal of this project."

In conclusion, Kerry says photography has helped her reach a much better place and is allowing her to assist others, which is rewarding in itself.

"My father's life was so miserable he ended up killing himself. I am determined that isn't going to be my outcome." 

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The new M.Zuiko Digital ED 8mm f1.8 PRO is the world's fastest fish-eye with a 180 degrees angle-of-view so it's a whole lot more versatile than you might expect.

We've sampled its expansive capabilities for astrophotography.

If you think a fish-eye lens is just a bit too specialised, Olympus may just change your mind with its new 8mm f1.8 model. It's the latest addition to the PRO series of pro-grade lenses for the OM-D cameras (although it'll also fit any Digital Pen camera body as well), and it combines a remarkable 180 degrees angle-of-view with a fast maximum aperture of f1.8. In fact, right now, it's the world's fastest 180-degree fish-eye.

The ultra-wide angle-of-view is obviously ideal for astrophotography, enabling you to capture the full impact of an expansive night sky. The effective focal length is 16mm so this lens has an inherently large depth-of-field, ensuring any objects in the foreground of your image will be sharp as well as the sky. However, what's really important for astrophotography is that this focal length allows for much longer exposure times (up to 30 seconds, in fact) without the stars moving and starting to create light trails. In other words, even with fairly long exposure times, the stars remain spherical and perfect pinpoints of light.

Not surprisingly, this places considerable demands on the quality of the optics and Olympus has gone to great lengths to come up with a design that optimises both sharpness and brightness across the frame – quite a challenge with a 180-degree angle-of-view – but also minimises comatic and chromatic aberrations.

The Inside Story

The M.Zuiko Digital 8mm PRO lens is packed with state-of-art optical technologies... the 17-element construction includes Super ED (extra-low dispersion), Super HR (high refractive index) and aspherical types which combine to provide uniform centre-to-corner sharpness

and negligible vignetting. Additionally, this lens has Olympus's ZERO (Zuiko Extra-low Reflection Optical) multi-coating to effectively counter both ghosting and flare. Thanks to its exceptional optical performance, this is a fish-eye lens with a great many more applications than would normally be the case... including, for example, underwater photography (where the expansive angle-of-view again creates visual impact and the wide aperture allows for faster shutter speeds) and landscape photography for truly 'big' views. An optional underwater lens port is available for using this lens on OM-D camera bodies. A minimum focusing distance of just 2.5 centimetres means that you can even use this lens for some spectacular macro photography, using the exaggerated perspective for dramatic effect.

Olympus has even thought about the environments in which this lens is likely to be used, so its design is fully weather-proofed to prevent the intrusion of dust or moisture while also enabling you to keep on shooting in temperatures as low as -10 degrees Celsius (with either the OM-D E-M1 or E-M5 Mark II). This sealing means condensation forming inside the lens just isn't an issue when shooting on a cold night.

Compared to many other fish-eye lenses too, the Olympus 8mm f1.8 PRO is very compact, measuring just 80 millimetres length (including its built-in hood) and weighing only 315 grams... so you don't need a super heavyweight tripod when taking longer exposures at night. And, of course, the fast aperture of f1.8 means you can leave the tripod at home on more occasions, especially with the sophisticated five-axis image stabilisation available in both the E-M1 and E-M5 II.

In Summary

A unique combination of useful capabilities and high optical performance makes the M.Zuiko Digital ED 8mm f1.8 PRO a remarkable lens which has the potential to open up a whole new world of photography, bringing a dramatically different perspective to a variety of applications. **PP**



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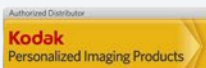


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Right On Q

LEICA Q

If you've ever secretly wished that Fujifilm's X100 could be a Leica, the Q is the answer to that question and a whole lot more.

REPORT BY PAUL BURROWS



SO, AFTER ALL THE DRAMA OF THE out-of-left-field Leica T, we're now back on script with the Q. As we noted at the time of its launch, the T was the camera Leica had to make and so, in all honesty, is the Q, except for very different reasons. The T is an imperative, the Q is intuitive. In other words, Leica couldn't not make this camera. It's in the genes.

You can just imagine the Leica design department looking at the Fujifilm X100 cameras and, probably more specifically, the Sony RX1/RX1R, and thinking, "We can really do better than this".

So the Q ticks all the boxes the others missed. It has a full-35mm sensor sans optical low pass filter. It has a fast f1.7 speed 28mm lens... not dubbed 'the cinematic focal length' for nothing. It has a built-in electronic viewfinder which resets the bar for image quality. And, above all else, it's a genuine Made-In-Germany Leica camera. What's not to like? Well, some are baulking at the price tag, but this needs to be put in perspective given what you'd pay to have the same combo from anywhere else in Leica land (i.e. M Type 240 body + Summilux-M 28mm f1.4 ASPH lens = ouch!). So the Q's Summilux 28mm f1.7 ASPH lens is fixed, but how many M users mostly use just one lens... typically either a 28mm or a 35mm? These focal lengths represent pretty much the essence of RF camera photography.

On a more practical note, a fixed lens means no dust-on-sensor issues and, more importantly, a more compact and, yes, less costly design. It also means the lens is precisely matched to the sensor which has real benefits in terms of the imaging performance.

Creating A Presence

While it's smaller and lighter than a digital M, the Q isn't exactly compact. It's more mid-sized, but it has real presence and is distinctly M-like in its styling, the way it feels and the quality of its construction.

The top panel is milled from a solid lump of aluminium while the main shell is a magnesium alloy component. All the markings are laser engraved and everything works with a typically Leica smoothness and precision. There's a traditional shutter speed dial and, on the lens, an aperture ring. Both have 'A' settings so, like on Fujifilm's X100 models, the selection of the 'PASM' exposure



“A fixed lens means no dust-on-sensor issues and, more importantly, a more compact and, yes, less costly design. It also means the lens is precisely matched to the sensor which has real benefits in terms of the imaging performance.



• The control layout is simplicity itself. The single customisable 'Fn' button is in the middle of the rear-panel array.



• Built-in EVF is a bright LCOS-type display with a resolution of 3.68 million dots. Proximity sensor on the eyepiece provides auto switching between finder and monitor.



• What you see is what you get. The '2000+' and '1+' positions on the shutter speed dial provide access to the extended range of settings (up to 1/16,000 second via a sensor-based shutter).

control modes depends on whether both, either or neither are parked on 'A'. The lens also has a manual focusing collar and its distance scale is very niftily switched over when the macro mode is selected.

However, significantly, the Leica Q has autofocus – engaged by setting the focusing collar to its 'AF' position – and here, perhaps, is a glimpse into the future. At first glance, the Q's lens looks like it might be interchangeable and, on closer examination, there doesn't seem any reason why a mount couldn't be accommodated. Leica has hinted that the Q – its factory code is Typ 116, by the way – is just the start, but whether there'll subsequently be a selection of fixed lens models like Sigma's quattro dp series or an interchangeable lens camera isn't clear. Nevertheless, with its EVF and autofocus, the Q does start to look something like the basic formula for a 'future M'. We shall see.

Importantly though, Leica has nailed the EVF in the Q. It's a LCOS-type display (the initials stand for Liquid Crystal On Silicon) with a resolution of 3.68 million dots and it's quite the best we've seen so far, superior even to Sony's excellent OLED displays. It's bright with a real world colour rendition, lots of definition and a good dynamic range. While the LCOS display is a field-sequential type (i.e. each point alternatively shows red, green and blue), there's no noticeable lag or colour 'tearing' when panning. Proximity sensors in the eyepiece enable automatic switching between the EVF and Q's monitor

screen which is a fixed TFT LCD panel with a resolution of 1.04 million dots and touch control. However, unlike the all-or-nothing T, the Q's user interface is conventionally menu-based with a four-way navigator and the touch controls are there as an option (although the facility can't be switched off completely).

Essential Ingredients

The Leica Q has a full-35mm CMOS sensor – source unknown and not the same device as is used in the M Typ 240 – with a total pixel count of 26.3 million and a sensitivity range equivalent to ISO 100 to 50,000.

The effective pixel count of 24.2 million gives a maximum image size of 6000x4000 pixels, but there's the option of recording at three smaller sizes. Additionally, there are two 'digital zoom' settings which equate to the 35mm and 50mm focal lengths and which can be selected on-the-fly via a button on the back panel adjacent to the thumbrest. These are obviously crops, but in the case of the 35mm setting, the resolution is still 15.4 megapixels so it's a handy facility for, say, street photography. The crops are shown in the EVF and monitor just like the brightline frames in an RF camera's finder and, similarly, what's happening outside the frame can be seen as well.

Furthermore, with RAW+JPEG capture, the RAW file is still recorded at the 28mm angle-of-view and the cropping frame can subsequently be moved around in Adobe Lightroom (which is supplied as a free download with the camera).

As is standard on Leica digital cameras, RAW files are captured in the Adobe DNG format. There's only one JPEG setting which is a manifestation of Leica's minimalist approach, encompassed in the slogan "Das Wesentliche" which translates as "the essential". In other words, why would anybody want to record lower quality images in-camera? Good question.

In the spirit of "Das Wesentliche", the Leica Q also lacks any picture presets (although JPEGs can be fine-tuned for sharpness, contrast and saturation) and, God forbid, any special effects. It does, however, have a set of subject/scene modes which include panorama stitching, an intervalometer and, just to contradict the last sentence, the 'Miniature' effect (well, it's more about focus than a gimmick, isn't it?).

The heavy-lifting is done by Leica's current-generation 'Maestro II' processor which enables continuous shooting for stills at up to a snappy 10 fps as well as video shooting at 1080/60p. While it's resolutely a stills camera in design, the Q is actually fairly capable in the video department. Clips are recorded in the MP4 format (using MPEG 4 AVC/H.264 compression) with stereo sound via built-in microphones which have a gain adjustment and a switchable wind-cut filter. Adjustments are provided for sharpness, contrast and saturation, while continuous AF and all the 'PASM' modes are available. Interestingly, the lens employs just one element for autofocus adjustments so the operation is virtually silent which is a bonus when shooting video. A dedicated video recording start/stop button is located adjacent to the shutter release on the camera's top panel.

Sharp Shooting

The Q's AF system is sensor based and uses contrast-detection measurement without, it would appear, any 'go-faster' processes, but it's still exceptionally responsive and very reliable. There's 169 measuring points which cover virtually the entire frame with the option of automatic or single-point selection, auto tracking and face detection.

Switching between single-shot and continuous operation is manual (via the main menu), but there are 'Touch AF' or 'Touch AF + Release' operations available on the monitor screen. A low light/con-



Similar in styling to the classic M, but the Q is smaller and lighter... and the 28mm f1.7 Summilux lens is fixed.

Turning the focusing collar off its 'AF' setting engages manual focusing. The Macro selector ring switches to the close-focusing distances.

Aperture ring is calibrated in one-third stop increments.

Small lever within the focusing tab (this is at the base of the lens) allows for the focusing collar to be unlocked.



While the AF is very capable, it wouldn't be a real Leica camera if the manual focusing experience didn't make this way of doing things the more desirable option.

trast illuminator is provided. While the AF is very capable, it wouldn't be a real Leica camera if the manual focusing experience didn't make this way of doing things arguably the more desirable option. The focusing collar is freed from its 'AF' position by depressing a small button set into its focusing tab and the subsequent movement is as smoothly fluid as that of any Leica M lens. Similar to any M lens, the distance markings are in both metres and feet, and there's a depth-of-field scale for f4, f8, f11 and f16.

The minimum focusing distance is 30 centimetres, but as noted earlier, there's a macro mode which is selected by turning a ring on the lens which also cleverly switches the distance scale to the close-



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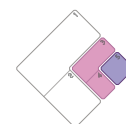
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JPEG image quality is excellent, RAW (as Adobe DNG files) even better. Test JPEGs reproduced here exhibit lots of well-defined detailing, super smooth tonal gradations and better-than-expected dynamic range. Colour saturation is a little muted at the default JPEG settings, but can be punched up considerably via the 'Medium High' setting in-camera.

ON TRIAL
LEICA Q





There's only one JPEG setting which is a manifestation of Leica's minimalist approach, encompassed in the slogan "Das Wesentliche" which translates as "the essential".

up range of 17 to 30 centimetres. It's Leica showing off, really, but a very nice piece of precision mechanical engineering nonetheless. Focus assist is via the distinctly modern-era devices of a magnified image (up to 6x) with a focus peaking display in a choice of four colours.

Up To Speed

The lens's aperture ring has click-stops in one-third EV intervals and the lens incorporates a leaf shutter with a speed range of 30-1/2000 second. It's described as a "mechanical" shutter, although of course, it's electronically controlled (and so fully dependent on battery power) and the word is used to distinguish it from the Q's sensor-based "electronic" shutter which takes the faster speed range on from 1/2500 second to 1/16,000 second.

With the shutter speed dial set to its '2000+' settings, the faster speeds are subsequently selected via the camera's command wheel. The switchover between shutter types is performed automatically. Flash sync is at all speeds up to 1/500 second, but like any M body, the Q doesn't have a built-in flash. External units sync via a hotshoe only as there isn't a PC terminal.

Multi-zone, centre-weighted average and spot metering measurements are available and the auto exposure modes are supplemented by up to +/-3.0 EV of exposure compensation and auto bracketing over the same range for a sequence of three frames.

The white balance control options comprise auto correction, five presets, provisions for making and storing two custom measurements, and manual

colour temperature setting over a range of 2000 to 11,500 degrees Celsius. No bracketing or fine-tuning. Also absent are any manually-set processing functions for dynamic range expansion or noise reduction and, perhaps not surprisingly, there isn't a multi-shot HDR capture mode. No doubt Leica thinks many Q users will shoot in RAW and sort all this out post-camera.

Pared down to the essentials, the menu is a simple arrangement comprising one, continuously-scrollable section with the submenus accessed via a right-click of the navigator. The layout is crisp and clean with the emphasis on functionality above all else. The live view screen can be configured to include a guide grid (the classic 'rule-of-thirds'), a real-time histogram, highlight warning and a single-axis level indicator plus all the important status indicators and read-outs. All are obviously replicated in the EVF.

Definitely not quite so classical, is the built-in WiFi module which provides the convenience of NFC 'touch-and-go' connectivity. The Leica Q app allows for the wireless transmission of files and remote camera control, including exposure settings. The live view image is also available at the mobile device, either iOS or Android.

Speed And Performance

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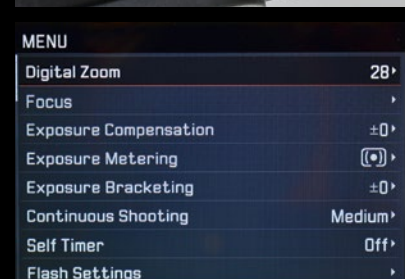


Fixed TFT LCD monitor screen has touch controls, but the Q also has conventional menus and a set of traditional external controls.

In keeping with the M series bodies, the Q lacks a built-in flash. External units sync via the hotshoe.

The menu design is also clean, simple and intuitive.

The replay screen can be configured for a real-time histogram and highlight warning (just visible as a small black section in the top left of this illustration).



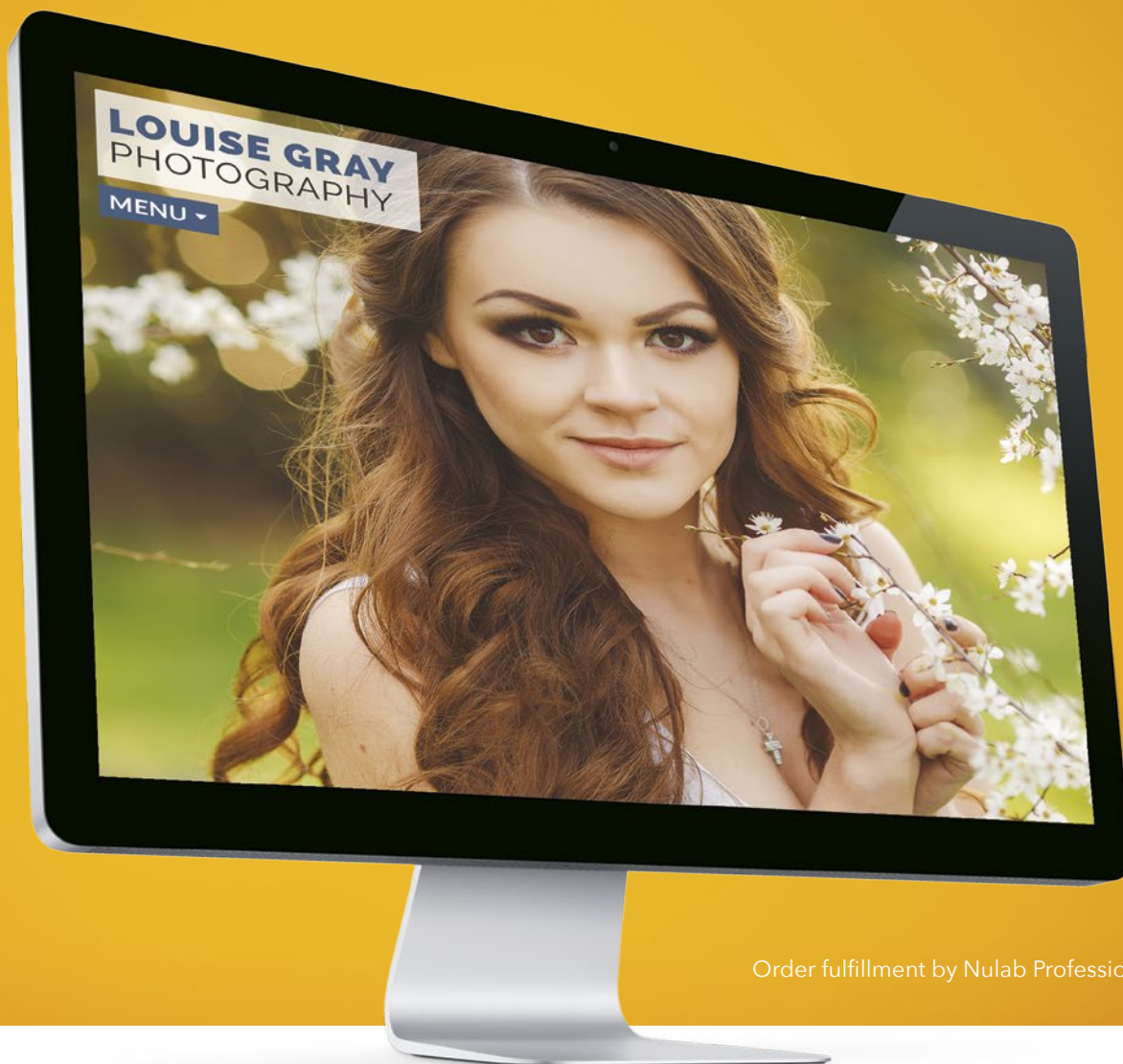
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loaded, the Leica Q fired off a burst of a burst of 26 JPEG frames in 2.454 seconds which represents a continuous shooting speed of 10.6 fps. The typical file size for this test was 8.7 MB so the Q has no problems delivering on Leica's shooting speed claims.

The JPEG image quality is simply delicious. The colours are slightly muted (fixed, if so desired, by setting it to 'Medium High' in the camera which adds some extra punch), but the dynamic range, crisply-defined detailing and smooth tonal gradations are all excellent.

Noise isn't an issue up to ISO 6400 and still acceptable at ISO 12,500, but the two highest sensitivity settings do exhibit some blotchiness in areas of continuous tone and the colour saturation suffers accordingly, but the sharpness less so. Nevertheless, the RAW files contain just so much detail that post-camera noise reduction can be applied without unduly diminishing the overall image quality. This, combined with the f1.7 lens speed and image stabilisation, give the Q exceptional low-light shooting capabilities.

Of course, the lens is part of the deal here and there's a distinctly Leica 'look' in terms of the contrast and colour balance. Centre-to-corner sharpness is pretty good even at f1.7, but excellent from f2.8 and beyond. There's no vignetting and it's very highly corrected in terms of distortion – three aspherical elements are included in the optical construction – and both spherical and chromatic aberrations. The Q does perform some in-camera corrections for lens aberrations, but regardless of how it gets there, the end result is nothing short of brilliant. The out-of-focus effects are beautifully smooth so images exhibit real depth and allure. And the 28mm focal length is hugely versatile, providing plenty of scope for experimenting with composition and the 'room' to crop later on if necessary.

Part of the whole Q experience is undoubtedly the handling. It feels like an M and can be worked like one too, but there's also the option of going to full point-and-shoot operation – complete with touch screen controls – or any auto/manual combination that's preferred in between. However, what's really telling is that the Q is as comfortable – and pretty much almost as efficient – to use with manual focusing and exposure control as it is to set everything to auto. The simplicity – and this word is used in a very positive sense – is refreshing and, much more so than the T, the Q balances the traditional and contemporary in a way that gives it far wider appeal.

The Verdict

Let's talk money. Live with the Leica Q for even a short period of time and the price tag becomes easier to justify. It is an expensive camera, but then it is a full-blown Leica – in terms of the build quality (both body and lens), the way it operates and the performance – and it's also a combination of features and capabilities that makes for an immensely competent package... more so straight out of the box than any of the models suggested as rivals. And, in the end, there's also a certain degree of exclusivity that comes with Leica's 100-year-old legacy and the considerable reputation that this has built. In the end, potential buyers will have to decide whether they're happy to pay a premium to have this cache.

But beyond the brand and badge, the Leica Q is a truly fine camera that's a sheer joy to use and delivers wonderful results. End of story. **AP**



SPECS

LEICA Q (TYP 116)

Type: Fixed prime lens digital compact camera with electronic eyelevel viewfinder.

Lens: Leica Summilux 28mm f1.7 ASPH. Eleven elements in nine groups (three aspherical types). Aperture range is f1.7 to f16 adjustable in 1/3-stop increments. Built-in optical image stabilisation. Metal lens hood supplied.

Focusing Type & Range: Contrast-detection measurement with 169 focusing points. Auto/manual point selection, face recognition and auto tracking modes. Focus frame adjustable for size. Range is 30 cm to infinity. Macro focusing down to 17 cm. Manual switching between single-shot and continuous modes. Low light/contrast assist provided by built-in illuminator. Manual focus assist via magnified image (up to 6x) and focus peaking display (red, green, blue or white). Touch AF operation via monitor screen.

Shutter Type & Speeds: Electronically-controlled leaf, 30-1/2000 second plus 'B'. Flash sync up to 1/500 second. Sensor-based shutter has a speed range of 1-/2500-1/16,000 second.

Metering: Multi-zone, centre-weighted average and spot.

Exposure System: Program (with shift), aperture/shutter-priority auto and manual plus 11 subject/scene modes. Up to +/-3.0 EV exposure compensation, an AE lock and auto exposure bracketing (over three frames).

Sensitivity: ISO 100, 200, 400, 800, 1600, 3200, 6400, 12,500, 25,000 and 50,000.

Sensor: 24.0x36.0 mm CMOS, 26.3 million pixels total (24.2 MP effective). No optical low pass filter.

Image Size: 6000x4000, 4272x2848, 2976x1984 and 1600x1080 pixels. 14-bit RAW (Adobe DNG) files captured at 6000x4000 pixels. RAW+JPEG capture available.

Video Recording: MP4 format at 1920x1080 pixels; 60 or 30 fps (progressive scan) and 16:9 aspect ratio. MOV format at 1280x720 pixels at 30 fps (progressive scan) and 16:9 aspect ratio. MPEG 4 AVC/H.264 compression. Stereo microphones built-in with gain

settings and wind filter. No stereo audio input provided.

Continuous Shooting: Up to 10 fps – with continuous AF – for a burst of up to 40 images with JPEG/large/fine capture and up to seven images with RAW capture. Medium speed continuous shooting at 5.0 fps and low speed at 3.0 fps.

Formats: JPEG, Adobe DNG, MP4.

Flash: No built-in flash. External flash units sync via a hotshoe.

White Balance: TTL measurement via image sensor. Auto, five presets, two custom measurement and manual colour temperature setting (2000 to 11,500 degrees Kelvin).

Viewfinder: Electronic, LCOS-type with 0.65x magnification, 3.68 million dots resolution and 100 percent frame coverage. Eyepiece strength adjustment built-in. Auto/manual switching between EVF and monitor screen.

Storage: SD/SDHC/SDXC memory cards with UHS-I support.

Interface: USB 2.0, Micro HDMI (Type D).

Additional Features: Aluminium/magnesium alloy bodyshell, 7.62 cm fixed monitor screen (1.04 million dots resolution) with touch controls, digital zoom (1.2x or 1.5x, but standard 28mm field-of-view retained with Adobe DNG file), JPEG picture adjustments (contrast, saturation and sharpness), monochrome shooting mode, sRGB and Adobe RGB colour space settings, in-camera panorama stitching, intervalometer for time lapse, customisable 'Fn' button, dual-delay self-timer (two or 12 seconds), audible signals, real time histogram display, guide grid, highlight warning, level indicator, 12/30 thumbnail displays, playback zoom, built-in WiFi transmitter with NFC connectivity.

Power: Rechargeable 7.2 volts, 1200 mAh lithium-ion battery (BP-DC12 type).

Dimensions (WxHxD): 130x80x93 mm.

Weight: 590 grams (without battery or memory card).

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NEW





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Photography Classics: The Collectible And The Affordable

Some old photography books are immensely collectible, especially rare limited editions, and some are simply nice things to own. Bruce Usher goes in search of a few treasures... and a few bargains.

The best photography book I've bought," says John Sainsbury, "Is the first edition of Edward Ruscha's *Every Building On The Sunset Strip*." John has operated second-hand bookshops in Melbourne for over 30 years and always had an interest in photography and art books. Today he runs Sainsburys Books in Camberwell (www.sainsburysbooks.com.au). John sources from local estates, buying trips to the USA, both local and international auctions, and directly from photographers.

Just to put Sainsbury's best purchase – Ruscha's 1966 book, *Every Building On The Sunset Strip* – into perspective; The Manhattan Rare Book Company in New York has a copy of this small quarto publication for sale at US\$7500, including the original silver Mylar-covered slipcase.

John stocks a wide range of photography books from the 19th century to contemporary catalogues



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and artists' books, and he sells to a broad audience including collectors, overseas dealers and young aspiring photographers. He also has collectors who are trying to find iconic photographic books such as those listed by Martin Parr in his *Photobooks: A History*.

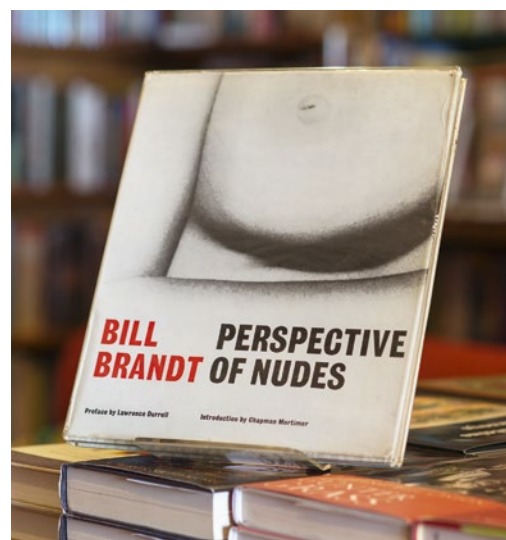
However, for new collectors or those on a smaller budget, there are still plenty of opportunities to put together a great collection of photography books. Sainsbury's Books stocks a range of self-published photographic books or titles published by smaller, specialised Australian publishing houses such as T&G, John Ogden's Cyclops Press, Trent Parke through his Hot Chili Press, and M.33. Gianni Frizini of T&G publishes books featuring both Australian and international photographers, often in limited editions such as Martin Parr's *No Worries* which is limited to just 50 signed copies, and sells with a pigment print for \$450 (visit www.tgpublishing.com.au/limitededitions). If you're on a tighter budget, the standard edition of *No Worries* is yours for a modest \$30. T&G has also published limited editions by Max Pam, Lewis Morley, Ingeborg Tyssen, Paul Blackmore and others.

John would love photography book collectors to "...support their local industry as there are some great books to be found" and he would love "...photographers to support the shops that stock their books". Other than the above publishers, Sainsbury's stock photography books by Bill Henson, Patrick Pound, Derek Henderson, Matthew Sleeth, John Witzig, Narelle Autio and Jessie Marlow.

Looking Online

Archives Fine Books in Brisbane has a few gems (www.archivesfinebooks.com.au) currently listed on its Website (at the time of writing). For example, *Larry Clarke 1992* for \$990. Clarke is best known for his gritty photographs of teenagers engaged in drug use and sexual activities. A rare copy of *Max Dupain* is listed at \$2500. Published by Print Room Press in 1991, this is a limited edition, specifically number 17 of 110 copies – of which numbers one to 30 were for presentation and 31 to 110 were for sale. It's signed and dated by Max Dupain and includes 80 tipped-in plates of his photographs plus an original signed print, *Orchid 1983*. There's also a first-edition copy of Bruce Weber's *Bear Pond* priced at \$350.

ProPhoto editor, Paul Burrows, recalls paying the princely sum of \$90 in the late 1990s for four second-hand copies of Sam Haskins's 'seminal sixties classics', *Cowboy Kate & Other Stories* (1964), *November Girl* (1967), *Five Girls* (1962) and *African Image*



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(1967) – all hard cover editions – purchased from Tyrrell's antiquarian bookshop in Crows Nest on Sydney's lower north shore. At the time of writing this article, Amazon had a hard cover edition of the original *Cowboy Kate* listed for US\$187 and *Five Girls* from US\$75 depending on the condition. I found a first edition copy of *November Girl* on eBay selling for US\$395. *Cowboy Kate* alone is now selling for up to eight times its original second-hand price and even the republished *Director's Cut* version from 2006 – which includes some new, previously unpublished images – is gaining in value.

Tyrell's bookshop has since become The Antique Bookshop & Curios run by Peter Tinsley (www.antiquebookshop.com.au). Peter stocks a large selection of photography books, including a rare first edition of Trent Parke's first book, *Dream/Life* (1999), priced at \$1250.

Rare Finds

Meanwhile back to where this story actually started... in Wentworth Falls in the Blue Mountains, west of Sydney.

Michael Loosli from Lamdha Books (www.lamdhabooks.com.au) says, "We have a reasonable photography section, but it's not so easy to get good stock. The Bill Brandt book, *Perspective Of Nudes*, is one of the best things in the shop at the moment, a significant publication".

Published in London by Bodley Head in 1961, Lamdha's copy of *Perspective Of Nudes* has a price tag of \$500.

Michael can't remember how many years he's been a bookseller.

"Too many, I'm sure!" he laughs. "But it was a bit on-and-off in the early days."

Most of his purchases are from individuals and it's a rare occasion when a collection has a specific history attached to it.

It's also rare to find a copy of the 1980 book *New York*, published by Private Pictures in Sydney. But it's not so much the photographs of Mick Jagger, Jack Nicholson, Frank Sinatra or even the Queen of England being "caught in the act of being themselves", it's where I found a copy... at a small café in the inner-Sydney suburb of Petersham called Little Treasures. Here there are stacks of old books which, initially, I thought were merely there for decoration. But no, they are for sale... somebody, at some time, must have bought a job lot. *New York* originally sold for just under ten US dollars, but today at Petersham it set me back eight of our dollars. With second-hand book hunting, you just never know what will turn up and where. **QP**



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